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TO GOETHE.

I.

Spirit sublime, to spirit-land retiring!
Where, light-encircled, ever thou did'st dwell,
Far higher now the tasks which thou'rt desiring,
Thou singest with a nobler, fuller swell.
From each endeavor toward which thou'rt aspiring,
From freest ether where thou breatheest well,
O kindly bend thee, gracious answer bringing
To this the latest echo of thy singing!

II.

The long-dust-covered crowns of the old Muses
'Neath thy skilled hand with brightest splendor shined;
The age-old secret its strange darkness loses
Through younger faith and clearer-seeing mind;
Thou had'st the world-wide sympathy which chooses
Where'er men are the Fatherland to find.
With wonder deep thy pupils see that never
The age can die—in thee expressed forever.

III.

What thou hast sung, all human pains and pleasures,
Life's endless contradictions fresh combined,—
Sweeping the thousand-toned harp with measures,
As once it rang to Shakespeare, Homer blind,—
Dare I into strange tones bear o'er these treasures
Since all who ventured ere me fell behind?
O may thy spirit through my accents ringing
Sound out the deathless message of thy singing!
—Translated from the German of Bayard Taylor,
by Edward Howard Griggs.

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SPIRIT OF THE COURSE.

GOETHE'S *Faust* is distinctly the most remarkable artistic creation since Shakespeare. As such it should be studied comparatively with the great masterpieces in the world's literature. Such a work is amply justified merely as a creation of beauty. To respond to its wealth of imaginative vision and the subtle and varied harmonies of its music would be enough; but, beyond this, an artistic masterpiece stands as an expression and interpretation of human life. Every work of art incarnates the ideals and the life of the age that gave it birth. Whether the artist be conscious of the fact or not, the intellectual and moral atmosphere he breathes gives its peculiar color to the work of his genius. Thus the student finds that work the best avenue through which he may enter into the spirit of a particular civilization. As the *Divine Comedy* best reveals to us the heart of the middle age, so we turn to *Faust* for the fullest embodiment hitherto achieved of the spirit and problems of modern life.

The ultimate value of a literary masterpiece does not lie, however, in its expression of the time-spirit, but rather in its revelation and interpretation of those aspects of human life which have permanent and universal significance. As with the *Divine Comedy*, so with *Faust*, the appreciation of the master's study of universal problems should be the deeper aim of the student. One must ask, "What did Goethe really mean to say regarding human life?" And when this question is answered, one must seek to state Goethe's meaning in terms of one's own experience. As it is said to the artist: "Look into your heart, and write;" so it must be said to the student: "Look into your heart, and read!" The same human spirit that gave birth to the artistic creation is the key that must unlock it. When the poet's message is stated in terms of our own experience, its meaning is ours.

Faust, moreover, sustains a unique relation to Goethe's life. The dream and plan of his youth, the completed achievement of his extreme old age, a poem worked upon at intervals for nearly sixty years,—*Faust* is the most complete expression of Goethe's central spirit and whole philosophy of life. All his works, he said, were "fragments of one confession:" in that sense *Faust* is his supreme confession; and of a life that was even more a work of art than any poem he created. The

more one studies the varied expressions of Goethe's personality, the more amazed one is at the unity of purpose, consistency of effort and wide range of relation and achievement he everywhere displays. Mistakes, wrong choices, periods of misdirected effort are evident; yet what ever-renewed and long-continued self-control and struggle to realize all the wondrous and varied potentiality resident within him! With regard to the whole problem of self-culture, his is the most instructive life we are privileged to know intimately.

Like all else we know, the human spirit has three dimensions,—height, depth, and breadth. Characters like St. Francis or Jesus are marked by spiritual height; Dante and Browning are characterized by depth of personality; while men such as Goethe and Shakespeare show the greatest breadth of relation to the objective world. If at times we miss in Goethe a satisfying spiritual fineness and the deepest personal loyalty, the breadth of his relation to objective nature and humanity and the sanity and wisdom with which he interpreted the world as it is, give him his place among the few to whom we turn, not only for a wealth of exalting beauty, but for insight into the mystery and meaning of human life.

I. THE LIFE AND WORK OF GOETHE.

"What infinite operations art and nature must have joined in, before a cultivated human being can be formed!"—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. II, p. 7.

"Had I not the world already in my soul through anticipation, I should have remained blind with seeing eyes, and all experience and observation would have been dead, unproductive labor."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 70.

LECTURE OUTLINE.

Aim of the course.—The ways in which a masterpiece of literature should be approached; compare *Faust* and the *Divine Comedy*. Peculiar values of *Faust*. To study Goethe's masterpiece: in relation to his life and experience; as a creation of beauty; as an expression of the modern world; as a great study of the permanent problems of human life.

The representative character of Goethe's life.—The relation in modern times of the accumulation of scientific material to its interpretation. Need to go back a century for a complete embodiment of the modern spirit in art and philosophy. Peculiar fitness and equipment of Goethe to give expression to the modern spirit as both artist and philosopher. His central aim consistently followed throughout his life. Breadth and range of his activities: as poet, tireless investigator, philosopher, statesman, man of the world. His greatness in any one of half-a-dozen fields sufficient to justify his place as a man of genius. Compare Goethe and Leonardo da Vinci in this myriad-mindedness.

The great modern ideas to which Goethe gives expression: compare in relation to sin, to the fate of one's past deeds, to the problem of personal development.

Thus the value of Goethe, not only in the artistic study of the permanent aspects of human life, but as interpreting us to ourselves and revealing fully the meaning of the spirit of modern culture.

The life of Goethe (1749-1832).—Goethe's life distinctly his most wonderful work of art, greater even than *Faust*. His conscious realization that his life was a work of art; hence his willingness that the world should see and learn from it. Definite limits to Goethe's self-

revelation, yet his life more fully known to us than that of any other master in the world's literature.

Sources of our knowledge of Goethe's life. The *Autobiography*; its trustworthiness. The numerous *Journals* and *Letters*. Element of self-confession in all Goethe's artistic work. Conversations with Eckermann and others. Letters and opinions of contemporaries. Subsequent investigation and criticism.

The childhood of Goethe.—Family background of Goethe; elements of heredity united in him. Wonderful power in Goethe to respond to a world of varied influence and stimuli. Thus, remarkable richness of his childhood, yet with no swamping of his own activity and inner independence. Compare in his relation to older persons; to Frankfort and its varied life. The puppet-play and its significance. Remarkable range of studies. Influences through the French occupation of Frankfort. The early love-affair and its meaning.

Leipzig.—Goethe's first definite assertion of his independence on going to the university of Leipzig at 16. The state of German literature. Goethe's slow feeling of his way toward his own vocation. Influence of Behrisch; of Katharine Schönkopf; of Oeser; of the Dresden art gallery.

Frankfort and the period of reaction.—Goethe's return home ill in body and mind at 19. Restlessness and discontent. New studies. Changes in religious attitude; influence of Fräulein von Klettenberg.

Strassburg.—Flood of new life for Goethe on going to the university of Strassburg at 21. Influence of Gothic art. New appreciation of vital literature. Two-fold influence of Herder.

Friederike.—The beautiful idyl of Sesenheim. Development of Goethe through the experience. His strength and weakness revealed in his conduct. Significance of the conclusion at which he arrived.

Fresh period of restlessness and readjustment.

Götze and Werther.—Experiences at Wetzlar. Influence of Merck. Charlotte Buff and Kestner. The two contrasting works in which Goethe gives the first clear expression of his genius. Permanent value of both. Effect on Germany.

Lili Schönemann. Significance of Goethe's solution of his problem.

Weimar.—Goethe at 26. Acceptance of the invitation to Weimar. Goethe's experience and development during the first ten years there. Influence upon him of Frau von Stein.

Italy (1786-1788).—The long-anticipated Italian journey; its epoch-making significance in Goethe's life. Changes in his personal character and attitude under classical influence; in the type of his art.

Return to Weimar.—The new life of Goethe after his return from Italy. Difficulties in readjustment. Christiane Vulpius and Goethe's

domestic life. The splendid friendship with Schiller. Influence of each upon the genius and art of the other.

Epoch of late maturity.—Goethe as acknowledged head of German literature. Character of his work during the late period of his life: completing in age the plans of his youth. His work as investigator of nature; as philosopher.

Goethe's life a wonderful achievement and deeply instructive. His essential strength and his characteristic weakness. Relations he sustained to individuals; his influence upon them. The chief lessons of his life.

The relation of Goethe's poetry to his life.—Goethe's works all "fragments of one confession." Those of greatest significance in this connection. The unique place of *Faust*: the dream of his young manhood, the achievement of his old age; its composition extending over a period of 60 years. *Faust* as distinctly Goethe's masterpiece.

General characteristics of *Faust*.—The lack of logical consistency in *Faust*, due to the fact that Goethe worked upon it at intervals over so long a period of time. Frequent chasms that must be bridged. Yet organic consistency, since all aspects of the poem are expressions of one fundamental character and attitude toward life.

The philosophical character of *Faust*: study of the whole development of a typical individual through the world of circumstances and relations making up human life. Contrast the plot of other literary masterpieces. Thus the modern character of Goethe. The two worlds through which *Faust* is taken. Inclusiveness of the *Faust* problem and its typical character in relation to modern life.

ILLUSTRATIONS.

"We are indeed born with faculties; but we owe our development to a thousand influences of the great world, from which we appropriate to ourselves what we can, and what is suitable to us. I owe much to the Greeks and French; I am infinitely indebted to Shakespeare, Sterne, and Goldsmith; but in saying this I do not show the sources of my culture; that would be an endless as well as an unnecessary task. What is important is to have a soul which loves truth, and receives it wherever it finds it."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 353.

"As in our younger years we do not in general easily cast off a certain self-complacent conceit, this especially shows itself in despising what we have been but a little time before; for while, indeed, we perceive, as we advance from step to step, that those things which we regard as good and excellent in ourselves and others do not stand their ground,

we think we can best extricate ourselves from this dilemma by ourselves throwing away what we cannot preserve."—Goethe, *Autobiography*, Bohn Library translation, vol. I, p. 295.

"I certainly thought that I had something really to learn here [in Italy]; but that I should have to take so low a place in the school, that I must forget so much that I had learnt, or rather absolutely unlearn so much,—that I had never the least idea of. Now, however, that I am once convinced of its necessity, I have devoted myself to the task; and the more I am obliged to renounce my former self, the more delighted I am. I am like an architect who has begun to build a tower, but finds he has laid a bad foundation: he becomes aware of the fact betimes, and willingly goes to work to pull down all that he has raised above the earth; having done so, he proceeds to enlarge his ground plan, and now rejoices to anticipate the undoubted stability of his future building. Heaven grant that, on my return, the moral consequences may be discernible of all that this living in a wider world has effected within me. For, in sooth, the moral sense as well as the artistic is undergoing a great change."—Goethe, *Letters from Italy*, Bohn Library translation, pp. 138, 139.

"This mind, which had worked upon me thus decisively, and which was destined to affect so deeply my whole mode of thinking, was Spinoza. After looking through the world in vain, to find a means of development for my strange nature, I at last fell upon the *Ethics* of this philosopher. Of what I read out of the work, and of what I read into it, I can give no account. Enough that I found in it a sedative for my passions, and that a free, wide view over the sensible and moral world, seemed to open before me. But what especially riveted me to him, was the utter disinterestedness which shone forth in his every sentence. That wonderful sentiment, 'He who truly loves God must not desire God to love him in return,' together with all the preliminary propositions on which it rests, and all the consequences that follow from it, filled my whole mind. To be disinterested in everything, but the most of all in love and friendship, was my highest desire, my maxim, my practice, so that that subsequent hasty saying of mine, 'If I love thee, what is that to thee;' was spoken right out of my heart. Moreover, it must not be forgotten here that the closest unions are those of opposites. The all-composing calmness of Spinoza was in striking contrast with my all-disturbing activity; his mathematical method was the direct opposite of my poetic humor and my way of writing, and that very precision which was thought ill-adapted to moral subjects, made me his enthusiastic disciple, his most decided worshipper. Mind and heart, understanding and sense, sought each other with an eager

affinity, binding together the most different natures."—Goethe, *Autobiography*, Bohn Library translation, vol. II, p. 26.

"It is wonderful what a mixture of truth and error every period carries and drags about with it, inherited from days but recently passed, or even from days long gone by; whilst enterprising spirits cut out a new path for themselves, where, for the most part, they have to go alone, or find a companion only for some short distance of the way."—Goethe, *Miscellaneous Travels*, Bohn Library translation, p. 170.

TOPICS FOR STUDY AND DISCUSSION.

1. The value of the central aim in Goethe's life.
2. Goethe's childhood.
3. The influence of Behrisch, Herder and Merck on Goethe's development.
4. The significance of the Friederike episode in Goethe's moral and æsthetic development.
5. The transient and permanent values of *Werther*.
6. Goethe's early years at Weimar.
7. The influence of Frau von Stein on Goethe's development.
8. The effect of the Italian journey on Goethe's life and art.
9. Goethe's life at Weimar after his return from Italy.
10. The friendship of Goethe and Schiller.
11. The effect of Goethe's personality on the persons most closely associated with him.
12. The significance of Goethe's life as an expression of the modern spirit.

REFERENCES.

See the general book list, pp. 58–63. Books starred are of special value in connection with this course; those double-starred are texts for study or are otherwise of foremost importance.

Goethe, *Works*, especially: ***Autobiography*; ***Italian Journey*; **Early Letters*; ***Wilhelm Meister*; **Sorrows of Werther*; **Götz von Berlichingen*; **Iphigenia*; **Tasso*; ***Conversations with Eckermann*; **Correspondence with Schiller*. Bielschowsky, **Life of Goethe*. Boyesen, *Goethe and Schiller*, pp. 1–150. Browning, **Goethe: His Life and Writings*. Düntzer, **Life of Goethe*. Grimm, **Life and Times of Goethe*. Haarhaus, *Goethe*. Heinemann, *Goethe*. Herford, *Goethe's Italian Journey*. Hillebrand, *German Thought*. Hosmer, *Short History of German Literature*, pp. 324–408. Lewes, **Life of Goethe; Story of Goethe's Life*. Meyer, **Goethe*. Scherer, *History of German Literature*, volume II. Sime, *Life of Goethe*. Voss, *Goethe und Schiller*. Witkowski, **Goethe*.

II. THE DOUBLE INTRODUCTION TO FAUST: THE PRELUDE ON THE STAGE AND THE PROLOGUE IN HEAVEN.

"Grasp the exhaustless life that all men live!"—The Merry-Andrew to the Poet in the Prelude to *Faust*.

"Man errs as long as he strives.

* * *

A good man, through obscurest aspiration,
Has still an instinct of the one true way."

—The Lord in the Prologue to *Faust*.

LECTURE OUTLINE.

The Introduction to *Faust*.—Really a three-fold preface to *Faust*, if the Dedication be counted. Goethe probably 48 when the Dedication was written. Its personal character; indication of the place the figures of the Faust legend had occupied in Goethe's development. Peculiarly modern character of this personal introduction to the poem.

The Prelude on the Stage the external, the Prologue in Heaven the internal introduction to *Faust*. The one giving the contrasts of the drama from without, the other the opposition of forces from within; the one the earthly, the other the heavenly preparation for its action. Significance of this double foreshadowing of the character of the work.

The Prelude on the Stage.—Its various purposes: (1) To connect *Faust* with the traditional puppet-play; (2) To suggest the contrast between artistic creations and their audience; (3) To suggest the irony in the relation of the inner to the outer life; (4) To foreshadow the drama in action, character and dramatic contrasts.

Separation of the real and ideal in the Prelude.—The consequent degrading of both. Action unelevated by the ideal as debased and selfish; the ideal, when no effort is made to express it in action, as sentimental and false. The weak sentimentality of the poet of the Prelude; vulgarity of the clown; sordidness of the manager.

The manager's description of the poet's audience: truth and falsity in the view. Dramatic irony in the Prelude.

The Prologue in Heaven.—Difficult character of the Prologue because presenting in condensed form the symbolism of the whole poem. Com-

pare the first canto of the *Divine Comedy*. Remarkable inclusiveness of the spiritual introduction in both cases.

The four types represented in the Prologue: (1) The angels; (2) Mephistopheles; (3) Man; (4) God. Goethe's debt to the poem of *Job*.

The angels.—Their spontaneous reception of God's light and love. The three songs: (1) The splendor and beauty of the sun in harmony with his brother-spheres; (2) The earth in its ordered motion and change; (3) The terrible activity controlled and harmonized by God. The characteristic of the angels an emotional appreciation of power and beauty.

Compare Dante's conception that the angels do not need memory or hope since their reception of God is perfect in each moment.

Mephistopheles.—His intellectual perception of limitation and failure. This as the quality of the critical intellect unbalanced by appreciation. The intellect alone as tending to isolation, where the emotions unify. The tree of knowledge necessarily one of good and evil, since a thing is defined or definitely known only when we know what limits or negates it. Compare Spinoza: "Definition is negation." Mephistopheles never presenting any measure of positive appreciation of beauty or goodness or love. Therefore his temper one of sneering and cynical denial. The half-truth which he represents; the paralyzing effect of it when unbalanced by its positive complement.

Man.—Human life as uniting something of the nature of the angels and of Mephistopheles. Man as below the angels in absoluteness of appreciation of beauty and power, but above them in ability to grow endlessly into larger and larger life. Hence the significance of failure, and of the intellectual perception of limitation and failure. The element of man's life which Mephistopheles represents, when separated from the whole, as paralyzing cynicism and mocking and destructive denial; but, when united to the whole of human nature, an indispensable means to the largest growth in life. Doubt necessary to the deepest faith; the perception of limitation and failure necessary to progress.

Man's weakness then the corollary of his greatness. Human life infinitely significant in its possibility and ideal, but always disappointing in its achievement. Thus the quality that lifts man above the angels takes from his life the untroubled completeness of the lower nature world. Compare Carlyle's *Sartor Resartus*.

God.—The Divine in the Prologue as representing the whole in actual being of what man may forever approximate in a process of becoming. Thus the freedom of man to grow forever toward the image of God; and the place of failure in the whole of life.

The peculiarly modern character of the view of human life as an end-

less process of development. The numerous and suggestive expressions of it in the Prologue. The far-reaching character of the conceptions and symbolism of the Prologue; significance as an introduction to *Faust*.

ILLUSTRATIONS.

"Never, in my vocation as an author, have I asked,—what would the multitude have, and how can I be of service to the whole, but I have always endeavored to improve myself and sharpen my own faculties, to raise the standard of my own personality, and then to express only that which I had recognized as good and true."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 496.

"Thus, my Mephistopheles sings a song from Shakespeare, and why should he not? Why should I give myself the trouble of inventing one of my own, when this said just what was wanted. If, too, the prologue to my *Faust* is something like the beginning of *Job*, that is again quite right, and I am rather to be praised than censured."—Goethe, *Conversations with Eckermann*, Bohn Library translation, pp. 108, 109.

"Now there was a day when the sons of God came to present themselves before the Lord, and Satan came also among them.

And the Lord said unto Satan, Whence comest thou? Then Satan answered the Lord, and said, From going to and fro in the earth, and from walking up and down in it.

And the Lord said unto Satan, Hast thou considered my servant Job, that there is none like him in the earth, a perfect and an upright man, one that feareth God, and escheweth evil?

Then Satan answered the Lord, and said, Doth Job fear God for nought?

Hast not thou made an hedge about him, and about his house, and about all that he hath on every side? thou hast blessed the work of his hands, and his substance is increased in the land.

But put forth thine hand now, and touch all that he hath, and he will curse thee to thy face.

And the Lord said unto Satan, Behold, all that he hath is in thy power; only upon himself put not forth thine hand. So Satan went forth from the presence of the Lord.

* * *

Again there was a day when the sons of God came to present themselves before the Lord, and Satan came also among them to present himself before the Lord.

And the Lord said unto Satan, From whence comest thou? And Satan answered the Lord, and said, From going to and fro in the earth, and from walking up and down in it.

And the Lord said unto Satan, Hast thou considered my servant Job, that there is none like him in the earth, a perfect and an upright man, one that feareth God, and escheweth evil? and still he holdeth fast his integrity, although thou movedst me against him, to destroy him without cause.

And Satan answered the Lord, and said, Skin for skin, yea, all that a man hath will he give for his life.

But put forth thine hand now, and touch his bone and his flesh, and he will curse thee to thy face.

And the Lord said unto Satan, Behold, he is in thine hand; but save his life."—*Book of Job*, chapter I, verses 6–12, chapter II, verses 1–6.

"I look down into all that wasp-nest or bee-hive and witness their wax-laying and honey-making, and poison-brewing, and choking by sulphur. From the Palace esplanade, where music plays while Serene Highness is pleased to eat his victuals, down to the low lane, where in her door-sill the aged widow, knitting for a thin livelihood, sits to feel the afternoon sun, I see it all; for, except the Schlosskirche weather-cock, no biped stands so high. Couriers arrive bestrapped and be-booted, bearing Joy and Sorrow bagged-up in pouches of leather; there, topladen, and with four swift horses, rolls-in the country Baron and his household; here, on timber-leg, the lamed Soldier hops painfully along, begging alms: a thousand carriages, and wains, and cars, come tumbling-in with Food, with young Rusticity, and other Raw Produce, inanimate or animate, and go tumbling out again with Produce manufactured. That living flood, pouring through these streets, of all qualities and ages, knowest thou whence it is coming, whither it is going? *Aus der Ewigkeit, zu der Ewigkeit hin*: From Eternity, onward to Eternity! These are Apparitions: what else? Are they not souls rendered visible; in Bodies, that took shape and will lose it, melting into air? Their solid pavement is a Picture of the Sense; they walk on the bosom of Nothing, blank Time is behind them and before them."—Carlyle, *Sartor Resartus*, book I, chapter III.

TOPICS FOR STUDY AND DISCUSSION.

1. What does the Dedication to *Faust* show of the relation the poem sustained to Goethe's life?
2. What is the artistic function of the Prelude on the Stage?

3. What phase of life does the Poet of the Prelude represent? The Merry-Andrew? The Manager?
4. Compare the Prologue in Heaven and the first canto of the *Divine Comedy*.
5. The conception of the angels in Goethe and Dante.
6. The character of Mephistopheles in the Prologue.
7. Compare the Prologue in Heaven with the early portions of the *Book of Job* and show what Goethe drew from the latter.
8. Goethe's characterization of the Divine in the Prologue.
9. Compare the view of human life given in the Prologue with that taken in book I, chapter III, of Carlyle's *Sartor Resartus*.
10. Compare the metrical forms in the Dedication, the Prelude and the Prologue.

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Goethe, *Faust*, Part I, **Dedication, **Prelude on the Stage, **Prologue in Heaven. Boyesen, *Goethe and Schiller*, pp. 151-167. Coupland, *The Spirit of Goethe's Faust*, chapter II. Dowden, *Goethe*. Düntzer, **Goethe's Faust*, volume I, pp. 141-167. Fischer, *Goethe's Faust*. Goethe, *Faust*, edited by Calvin Thomas, Part I, Introduction. **Book of Job*. Marlowe, **Tragical History of Dr. Faustus*. Masson, *The Three Devils*, pp. 3-58. Snider, *Goethe's Faust*, volume I, pp. 1-138. Vischer, *Goethe's Faust*, pp. 205-260.

III. THE FAUST PROBLEM: THE INNER AND THE OUTER WORLD: SCENES I, II AND III TO THE ENTRANCE OF MEPHISTOPHELES.

"Thought expands, but lames; Action animates, but narrows."—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. II, p. 126.

"There are people who make no mistakes because they never wish to do anything worth doing."—Goethe, *Maxims and Reflections*, translated by Saunders, p. 94.

LECTURE OUTLINE.

The mood with which the drama opens.—Faust's world-weariness; his reaction upon his studies and his life. Dull, monotonous movement of the lines voicing Faust's despair. The tendency of every movement of the human spirit to end in dead forms no longer able to answer the needs of life. Thus the generic character of Faust's reaction. How every human being has, potentially or actually, within himself the reaction against obsolete forms and the hunger for life, truth and beauty that form the moving principle in Faust. Compare Goethe's own life.

The symbolism of magic.—Failure of mere emancipation from superstition to answer the needs of the spirit. Faust's turning to magic not mere playing with charlatanry, rather a reaction against the dead shells of what once had been science and life in the effort to find the deeper truth and come into positive harmony with the spirit of the universe. Thus Goethe using magic here as a symbol of the relation to the universe which finds expression in creative art, wisdom and religion.

The Earth-Spirit.—Faust's failure to grasp the Spirit of the Macrocosm. His sense of the existence of power and harmony utterly beyond his reach. The Earth-Spirit as the natural world which, in ceaseless and purposeful activity, weaves forever the living garment of God. Faust's utter failure to appreciate the Earth-Spirit; his conception of it as busied with human affairs, coming "from going to and fro in the earth, and from walking up and down in it."

Wagner.—The significance of Wagner's intrusion at the point of Faust's failure to come into positive relation with the harmony and life of the universe, through the means at hand in the subjective world.

The inevitable surging in of the commonplace upon us at the moment of failure to reach the ideal toward which we have aspired.

Dramatic irony of the contrast between Faust and Wagner. Compare Wagner's notion that he will become all-wise by adding together detached fragments of knowledge, with Faust's hunger for union with the spirit of life. The hopefulness of Faust's despair; the hopelessness of Wagner's self-satisfied complacency.

The cause of Faust's reaction.—Faust's mood of deepening despair. Reasons for his bitter reaction: (1) Failure of the fields of science open to him to answer the need of his spirit; (2) Hunger for the deeper truth and beauty of life, but failure to attain this through the great expressions of the world's inner life; (3) Irony of the contrast between the unattained ideal and the commonplace real. Thus Faust driven back upon himself and turning somewhat sentimentally to the thought of suicide.

The "after-glow" of Christianity.—At this point the Easter-Song calling Faust back to the earth-life again. Faust without faith, but pausing to ask why mankind believe; thus saved by the echo of common faith. Compare Tolstoy's *Confession*. Thus Faust turning to the world of every-day human existence in scene II.

The world of the Easter-Day scene.—Striking contrast between scenes I and II. Transition from the subjective world of introspection, study and aspiration to the objective world of humanity in action. Goethe's wise choice of a play-day rather than a work-day in order to depict the character and meaning of common life. His power to portray this outer world as wonderful as his insight into the personal spirit.

Character of the crowd.—The motley throng of humanity. The myriad forms and colors mingled together in one generic impression. A maze of human beings all dominated by one mood—seeking pleasure—and thus expressing one social mind. Yet each unit individual and unique. The whole throng breaking up into classes: students, apprentices, soldiers, old citizens, servant-girls, citizens' daughters, etc., while in each class every individual has his own narrow horizon, and is completely absorbed in his own little world. Each individual potentially humanity, yet realizing but an infinitesimal portion of the whole. Compare the aim in life of each of the individuals presented.

Faust and the people.—All the people alike in seeking limited, proximate aims. Working six days to play the seventh; and playing the seventh to work another six. Unawakened character of much of human life, involved in a monotonous round of movement.

Faust's inability to be a unit in the mass of mankind satisfied with a fragmentary life. His hunger that

"All of life for all mankind created
Shall be within mine inmost being tested."

This demand the source at once of his greatness and his suffering.

The three possible attitudes toward life.—(1) That of the people of the Easter-Day scene: the unthinking acceptance of proximate ends, and enthusiastic pursuit of them. Working to get a little more money, a little better place, a different condition; and when this is attained, the same dissatisfaction and struggle over again.

(2) The attitude of Faust: awakened to consciousness of the limitation of common life; reacting against the unsatisfying character of ordinary ends and endeavors.

(3) The wisdom of experience: a recognition of the divine in the commonplace, of the eternal in the transient, of the possibility of endless growth of the human spirit through the series of insignificant endeavors and achievements. Thus the man the net resultant of all his experience; his growing personality, not anything he attains, as justifying the process of life. The three attitudes as naïve faith, doubt, and faith that includes doubt: youthful enthusiasm, disillusionment, and wisdom.

Faust's failure to be at one with common humanity.—Faust unable to rise to the third attitude toward life or to return to the first. Hence his painful isolation. The very people with whom he strives to unite in simple humanity themselves set him apart on a pedestal of fancied superiority. Thus Faust's inevitable withdrawal from the throng. It is from the hill-top he looks down on the motley crowd, appreciating the play of color and form, but far from being an active unit in the multitude. Such artistic appreciation itself implying a certain withdrawal from common life with its absorbing interest in the next thing. Hence the melancholy deep in the heart of the poet; his vision bought with the pain of being apart.

Return to the study.—Faust's second failure driving him back to his study and the introspective world it symbolizes, in a condition of deepened despair. The opposing moods which struggle in jarring disharmony for the possession of his spirit. Expression of these in the verse-forms as well as the thought of the alternating stanzas opening scene III.

Faust's third effort to find truth.—The failure to achieve the satisfying harmony in either the subjective or the objective world leaves but one possible channel, that of Revelation. Faust's effort to begin the translation and interpretation of the most mystical of the Gospels. Significance in the choice of this. Faust's failure at the first word, because that word is one expression of the whole, and can be under-

stood only if one can take one's standpoint at the center of things. Inevitable failure to find the highest truth in any possible revelation to which life and character have not given the key. Hence, again driven back disappointed upon himself, Faust is prepared to turn to the attitude of blind denial and negation symbolized by Mephistopheles.

ILLUSTRATIONS.

"Minds of much worth are not content with enjoyment, but press forward towards knowledge. They are therefore incited to self-activity, sensible that however it may fare with them there is no true road to knowledge but that of production, and that a man is incapable of judging rightly that which he cannot himself produce. Pushing forward under the light of this truth, one is apt, however, to get into certain false tendencies which become the more vexatious the purer, the more honest one's intentions are."—Goethe, *Travels in Italy*, Bohn Library translation, p. 421.

"A man remains of consequence, not so far as he leaves something behind him, but so far as he acts and enjoys, and rouses others to action and enjoyment."—Goethe, *Autobiography*, Bohn Library translation, vol. I, p. 234.

"The world is so waste and empty, when we figure only towns and hills and rivers in it; but to know of some one here and there whom we accord with, who is living on with us even in silence, this makes our earthly ball a peopled garden."—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. II, p. 23.

"It is much easier to recognize error than to find truth; for error lies on the surface and may be overcome; but truth lies in the depths, and to search for it is not given to every one."—Goethe, *Maxims and Reflections*, translated by Saunders, p. 89.

"In the beginning was the Word, and the Word was with God, and the Word was God.

The same was in the beginning with God.

All things were made by him; and without him was not any thing made that was made.

In him was life; and the life was the light of men.

And the light shineth in darkness; and the darkness comprehended it not."—First verses of the *Gospel of St. John*.

TOPICS FOR STUDY AND DISCUSSION.

1. The condition of Faust at the opening of the drama.
2. What does magic symbolize in scene I?
3. What does the Spirit of the Macrocosm represent? The Earth-Spirit?
4. The character of Wagner.
5. The value and danger in Faust's reaction.
6. From what phases of his own experience did Goethe draw in scene I?
7. The relation of the metrical forms to the moods expressed in scene I.
8. What is the artistic purpose of scene II?
9. Compare Faust and Wagner in their relation to the people.
10. The value and weakness in Faust's attitude in scene II.
11. The condition of Faust at the opening of scene III.
12. Significance in Faust's choosing the *Gospel of St. John* for study.

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Goethe, *Faust*, Part I, **scenes I-III. Boyesen, **Goethe and Schiller*, pp. 168-179. Coupland, *The Spirit of Goethe's Faust*, chapter III. Düntzer, **Goethe's Faust*, volume I, pp. 168-225. Reichlin-Meldegg, *Faust*. Snider, *Goethe's Faust*, volume I, chapter I. Vischer, *Goethe's Faust*, pp. 280-285.

IV. MEPHISTOPHELES AND THE COMPACT: SCENES III-VI.

"All of life for all mankind created
Shall be within mine inmost being tested."
—Faust, in scene IV.

"Hold thou the good: define it well:
For fear divine Philosophy
Should push beyond her mark, and be
Procurees to the Lords of Hell."
—Tennyson, *In Memoriam*, canto LIII.

"Man's Unhappiness, as I construe, comes of his Greatness; it is because there is an Infinite in him, which with all his cunning he cannot quite bury under the Finite."—Carlyle, *Sartor Resartus*, book II, chapter IX.

LECTURE OUTLINE.

Mephistopheles.—Significance of the appearance of Mephistopheles in the dress of a traveling scholar. Dramatic irony in this scene. Mephistopheles compelled, as it were by some higher power, to speak out the meaning of his character in answer to Faust's questions. The descent from this plane to that of sophistical reasoning. Mephistopheles's oracular statements as simply true; his sophistry, fitting the dramatic character, as involving the dangerous and misleading half-truth.

Anticipation of the leading of Mephistopheles in the world of vague and subtle dream-fancies of the sense-life woven into magic song by the spirits.

Faust's curse.—The bitter despair of Faust expressed in the opening of scene IV. Contrast between his intense emotional reaction and the cold cynicism of Mephistopheles. The hold upon the reality of the inner life implied in Faust's passionate protest. Why the literature of pessimism may stimulate our faith in life.

Compare Faust's curse with Job's. The value of a complete and frank protest in clearing the moral atmosphere; yet danger in leaving the individual open to the play of untried forces. Moral superiority of the open denial over all attempts to "lie for God."

The compact.—Complete difference in attitude between Faust and Mephistopheles. Faust's sense of his superiority to all that his guide can promise him. Mephistopheles, the incarnation of intellectual

denial, representing further the leading of the senses, since living to follow capricious desire is the most complete practical denial of rationality in the universe.

The spirit in which Faust accepts the compact. Its double meaning and the two divergent paths of its possible fulfilment. The one a process of degradation through abandoning oneself to capricious sensuality until a condition of vulgar satiety is reached. The other fulfilment in struggle through mistakes and failure ever toward life, with a willingness to give all for a single moment of the Beatific Vision that presents the satisfying end of human nature. The dramatic irony with which the two meanings are suggested throughout this scene.

The elements which must determine the path of fulfilment of the compact for Faust. Mingled nobility and recklessness of his attitude. The danger in the path of life as contrasted with the easy and comfortable safety of conventionality, mediocrity and negative respectability. Faust distinctly alive. His hunger for the answer to his soul's craving, and his willingness to give all to find reality once, as lifting him above the creature of denial and prophesying the divine. The contrast between the mood of despair in which Faust turns to follow Mephistopheles and the vulgarity expressed by the latter.

Mephistopheles and the Student.—Purpose in introducing this episode. Its value in the general development of the drama. The opportunity it presents for satirizing Faust's past life from the point of view of Mephistopheles. Value of the criticism of education presented here. The half-truth expressed by Mephistopheles. The negative cynicism of the first part of his advice as leading naturally to the positive sensuality in the last portion. The occasional wrathful outburst of Mephistopheles which seems to indicate a fire smoldering under the cynically calm exterior. Mephistopheles most human and least merely devilish in these outbursts.

Mephistopheles's separation of the little and the great worlds as indicating the two aspects of the Faust problem and the division between the first and second parts of the work.

Auerbach's cellar.—The carousal of jolly companions: the type of life which they represent. Their utter failure to understand the art of joy, and their pleasure in mere vulgarity. The pathos of all efforts to find life and joy in cheap dissipations.

The mistake of Mephistopheles in taking Faust first to this scene of sensual dissipation. This as the type of mistake invariably made by the cynic who imagines all men are without truth. Compare Machiavelli and others.

Faust's disgust with the scene. Its climax with the general song. Mephistopheles's satire on man's aspirations in calling slavery to caprice,

freedom. The one expression of reaction Faust gives. The need of some influence powerful enough to connect Faust with the world of mere obedience to capricious desire into which Mephistopheles wishes to lead him.

The Witches' Kitchen.—Great difficulty in this scene. Goethe's temporary interest in witchcraft. Question as to its dramatic value. The introduction of satire upon literary tendencies of the time. What this shows of Goethe. Its effect upon the unity and beauty of the poem.

Yet the high importance of the central meaning of this scene. Its expression of a significant step in Faust's development and its presentation of an important ethical problem.

The vision in the mirror.—The representation of the highest possible type of beauty. This vision found amidst the mummery of the Witches' Kitchen since it is the sublimation of that of which the other aspects of the Witches' Kitchen are the degeneration. Note how all art appeals to the soul only through the medium of the senses; and thus may forget the soul and appeal only to the senses, in which case it quickly degenerates. Thus the measure of justification for all puritanical reaction against art.

The fading of the vision when one approaches to seize it. To create true art, necessary to lose the demand for egoistic possession in a pure worship of beauty for its own sake.

The drink of the senses.—The double aspect of all awakening to beauty and life: the impersonal appreciation and the hunger for possession. The presence of both elements in a complete awakening. The possibility of integrating them into sane and beautiful life. The possibility of an opposing struggle between them. The result in disordering life, and destroying the unity and harmony of the personal spirit. Compare frequent illustrations in artists' lives.

Thus the difficulty and danger in any awakening to life. Yet every hunger of the organism and the spirit as so much possibility of life when realized in right relation to the whole. Thus the problem of living one of proportion and harmony. Life never safe or easy, and always implying failure in proportion to its intensity. Compare the rending of the spirit by ideals, the danger of freedom, the pain in culture, the agonies made inevitable by love.

Faust's double awakening.—The two avenues of connection with the sense-world. Thus transformation from age to youth. The condition in which Faust is left at the close of scene VI: the possibility of life and of death.

The dramatic value of the Witches' Kitchen.—One's first impression regret that Goethe should hamper his art by introducing so much

matter of merely local and special interest. One's last impression wonder at the remarkable dramatic fidelity of the whole, and at the way in which even extrinsic elements are woven into the essential fabric of the work.

ILLUSTRATIONS.

"No one is more of a slave than he who thinks himself free without being so."—Goethe, *Maxims and Reflections*, translated by Saunders, p. 119.

"The fabric of our life is formed of necessity and chance; the reason of man takes its station between them, and may rule them both: it treats the necessary as the groundwork of its being; the accidental it can direct and guide and employ for its own purposes; and only while this principle of reason stands firm and inexpugnable, does man deserve to be named the god of this lower world."—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. I, p. 64.

"To guard from error, is not the instructor's duty; but to lead the erring pupil; nay, to let him quaff his error in deep satiating draughts, this is the instructor's wisdom. He who only tastes his error, will long dwell with it, will take delight in it as in a singular felicity: while he who drains it to the dregs will, if he be not crazy, find it out."—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. II, p. 72.

HELAS!

"To drift with every passion till my soul
Is a stringed lute on which all winds can play,
Is it for this that I have given away
Mine ancient wisdom, and austere control?—
Methinks my life is a twice-written scroll
Scrawled over on some boyish holiday
With idle songs for pipe and virelay
Which do but mar the secret of the whole.
Surely there was a time I might have trod
The sunlit heights, and from life's dissonance
Struck one clear chord to reach the ears of God:
Is that time dead? Lo! with a little rod
I did but touch the honey of romance—
And must I lose a soul's inheritance?"

—Oscar Wilde, Sonnet prefixed to *Poems*.

"On the very threshold of the matter I am bound to affirm my conviction that the spiritual purists of all ages . . . were justified in their mistrust of plastic art. The spirit of Christianity and the spirit

of figurative art are opposed, not because such art is immoral, but because it can not free itself from sensuous associations."—Symonds, *Renaissance in Italy*, part III, chapter I, p. 24.

TOPICS FOR STUDY AND DISCUSSION.

1. The sources in Goethe's experience for the character of Mephistopheles.
2. Compare, in moral effect upon the character, Faust's curse with the curse of Job.
3. Compare, in moral significance, Faust's reaction upon the world with the negative cynicism of Mephistopheles.
4. Why do certain phases of the literature of pessimism give a positive challenge and uplift to faith?
5. What different fulfillments of the compact with Mephistopheles are possible? What will determine the fulfillment that will be Faust's?
6. The purpose and value of the scene between Mephistopheles and the student.
7. What does the scene in Auerbach's Cellar symbolize, and why does it come next in Faust's development?
8. Show how Mephistopheles can come to represent the life of capricious sensuality.
9. The dramatic purpose and value of the scene in the Witches' Kitchen.
10. The meaning of the vision in the mirror.
11. What does the Witches' brew symbolize?
12. The effect upon the general development of the drama of the special and local satire in scene VI.
13. What possible lines of development are open to Faust at the close of scene VI?

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Goethe, *Faust*, Part I, **scenes III–VI. Boyesen, *Goethe and Schiller*, pp. 180–203. Caro, *La Philosophie de Goethe*, chapter X. Coupland, *The Spirit of Goethe's Faust*, chapter IV. Düntzer, **Goethe's Faust*, volume I, pp. 225–275. Masson, *The Three Devils*, pp. 3–58. Snider, *Goethe's Faust*, volume I, chapter II. Vischer, *Goethe's Faust*, pp. 285–346.

V. THE MARGARET STORY: SCENES VII-XIII.

"Everything that frees our spirit without giving us control of ourselves is ruinous."—Goethe, *Maxims and Reflections*, translated by Saunders, p. 67.

"Doch—alles was dazu mich trieb,
Gott, war so gut! ach war so lieb!"

—Margaret in scene XVII.

"Denkt ihr an mich ein Augenblickchen nur,
Ich werde Zeit genug an euch zu denken haben."

—Margaret in scene XII.

LECTURE OUTLINE.

The new center of dramatic interest.—Change in the perspective of the poem with the beginning of the Margaret episode. The absorbing interest in Margaret's life-story, with Faust as an influence over her. Effect of this in distracting attention from the larger Faust problem. Compare Gounod's opera. Greater human interest in the Margaret story; but deeper philosophical significance of the Faust problem. Presence of the deeper problem throughout under the surface of the romantic episode.

The episode of Margaret's life-history not entirely consistent with preceding and following scenes; compare the shock on passing from the Witches' Kitchen to the first appearance of Margaret. How the Walpurgis-Night might have followed immediately upon the Witches' Kitchen. Yet Goethe's artistic instinct entirely sound in binding the philosophic symbolism of the poem to real life by the concrete human appeal of the Margaret story.

Subtle problems in this part of Faust.—Goethe's representation of human nature as it is; hence absence of completely satisfying ideals, and little opportunity for the satisfaction that comes from condemning unmixed evil. Thus Goethe's truth to the mingled character of human life: noble and base, strong and weak elements present in the same situation and in the same character. Question, however, whether Goethe does not at times take the attitude of satirist toward the sentimentality and weakness he portrays.

The Faust of scene VII.—Expression of the drink of the senses in scene VII. Absence of all humanity in Faust's attitude. No entering

into the character and experience of Margaret. Her purity classed with her physical qualities as an element of her attractiveness merely. Thus expression of the Witches' brew, i. e., of giving oneself over unreservedly to the capricious tyranny of one's awakened senses.

The Faust of scene VIII.—Change in Faust's attitude the moment he comes within Margaret's atmosphere. His sentimentality and weakness; yet immediate appreciation in some measure of Margaret's humanity. In so far as he is touched by this, incapable of responding to the caprice of sensuality. The incompatibility of love and lust. In so far as Faust is touched by love the greatest obstacle to carrying out his coolly conceived plan as within his own breast.

Faust's weakness.—Faust's yielding to the plot of Mephistopheles against the leading of his better instincts and his appreciation of Margaret's humanity. Slight character of his action here; yet subtle connection with grave consequences. The process of moral degeneration a series of slight yieldings when there seems time to draw back, until one is hopelessly tangled.

The Margaret of scenes VII and VIII.—Exquisite picture of sweet, innocent, awakening womanhood. Indescribably refreshing after the morbid, overstrained nature of Faust.

The casket of jewels.—Expression of the awakening woman's hunger for love and appreciation. Contrast the treatment of this scene in the opera. The importance of relatively slight concrete elements in determining the moral meaning of a situation. Goethe's exquisite delicacy and truth in representing the character of Margaret.

Scene IX.—Return here to the attitude of capricious sensuality. Value of this scene in indicating the relation of Margaret to her mother, and hence one basis for the overthrow of her world. Value in showing the downward progress of Faust.

The influence of Martha.—Reasons why Margaret turns for counsel to Martha; her seeking out of the one person in her acquaintance who she imagines knows the love to which she is awakening. Margaret's inability to confide further in her mother; since one cannot give one's confidence beyond the limit of the sympathy one has been led to expect. The pity of turning to Martha. How all that Margaret does helps on the plot.

The character of Martha.—A vulgar pander, a woman who has lost all finer reaction upon life, and is hence incapable of entering into an unspoiled woman's instinct. The remarkable fidelity with which Goethe has contrasted the pure, sweet, innocent woman, and the vulgar, thoroughly corrupt one.

The overthrow of Margaret's world.—Margaret's instinctive reaction against Martha's vulgarity, yet unable to understand it and avoid its

contaminating influence. Little of heroic womanhood in Margaret: contrast Desdemona, Pompilia, Heloise. Power in the highest soul to trust its own instincts and know the truth; but danger to all others in the vulgar half-knowledge Martha represents. Her influence upon Margaret comparable to that of Mephistopheles upon Faust. Mephistopheles an active, Martha a potential power of evil; the former a cause, the latter a condition of wrong.

The view of life involved in the suggestions of Mephistopheles to Margaret. How she is pained, pleased, confused, subtly led on, through the wrongful appeal to right instincts. Could she have been more prudent without being less innocent? The one suggestion of humanity in Mephistopheles.

The condition and attitude in which Margaret is left at the conclusion of scene X. The unsettling and undermining influence of her experience in this scene, in contrast to the strong and uplifting effect of her real love when it awakens.

Faust's descent in scene XI.—Great importance of this brief scene. The overthrow of Faust's better instincts through sophistry and negation. The skilful reasoning through which Mephistopheles confuses the distinction between intentional falsehood and such unavailing struggle after truth as Faust's previous life showed. The demoralizing effect of seeing clearly that a deed involves evil, and yet choosing it.

Mephistopheles using sarcastically the very word Faust would use with at least partial sincerity. Yet the element of deception in Faust which seems to justify the cynicism of Mephistopheles and makes it paralyzing to Faust's better nature.

Scene XII.—The awakening to new life in both Faust and Margaret through love. The mingled sense of exaltation and unworthiness in Margaret; truth of this to the deepest experiences of life.

Faust as representing to Margaret the living expression of her ideal. Pathos of the situation if he be unworthy. "What you see, yet cannot see over, is as good as infinite."

The character of Faust's love.—The strong and restful answer to certain needs of his life which Faust finds in Margaret. Thus the sincerity of his love for her. Yet absence of the absolute in the relation. Hence the need for reason to govern instinct and impulse: compare Goethe's own life. Faust's appreciation of the fact that the orbits of his life and Margaret's cross without becoming one.

Margaret's love.—Her complete absorption in the joy of the present. Happiness of being loved. Yet her instinctive recognition of the woman's tragedy, because it is implied in the situation of her own life. This the wisdom of life as contrasted with knowledge.

The maternal instincts involved in Margaret's love-awakening; truth

of this to life. The ulterior motive in representing Margaret's relation to her sister: to set off in terrible dramatic contrast her treatment of her own child later on.

Faust's sentimental views of life, where Margaret sees quite simply and truly the good and evil in common experience. Her simple and complete self-revelation: compare Miranda and Desdemona.

The dawning struggle in Faust.—Faust's hunger for the permanent; expression in this of one of the deepest instincts of humanity. With the overthrow of the merely capricious attitude of selfish passion by awakening love, the arising of the vastly more difficult problem of love. Love as at once adding power to the life of caprice in its appeal to Faust, and furnishing a point of strong resistance against it. Mingled truth and weakness, sincerity and sentimentality in Faust's attitude. The working out of each element in the whole of life.

The climax in scene XIII. Faust's increasing reaction against Mephistopheles with the deepening of his love.

ILLUSTRATIONS.

"I have never affected anything in my poetry. I have never uttered anything which I have not experienced, and which has not urged me to production. I have only composed love-songs when I have loved."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 457.

"People will allow their faults to be shown them; they will let themselves be punished for them; they will patiently endure many things because of them; they only become impatient when they have to lay them aside."—Goethe, *Elective Affinities*, Bohn Library translation, p. 141.

"I augur better of a child, a youth who is wandering astray on a path of his own, than of many who are walking aright upon paths which are not theirs. If the former, either by themselves, or by the guidance of others, ever find the right path, that is to say, the path which suits their nature, they will never leave it; while the latter are in danger every moment of shaking off a foreign yoke, and abandoning themselves to unrestricted license."—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. II, p. 98.

"One need only grow old to become gentler in one's judgments. I see no fault committed which I could not have committed myself."—Goethe, *Maxims and Reflections*, translated by Saunders, p. 86.

TOPICS FOR STUDY AND DISCUSSION.

1. The relation of the first scenes of the Margaret story to those preceding.
2. What is the reason for the entire difference in Faust's attitude in scenes VII and VIII?
3. The effect upon the Faust drama of the introduction of Margaret and her life-history.
4. The character of Margaret as revealed in scenes VII and VIII.
5. The character of Martha.
6. Why does Margaret turn from her mother to Martha, and what are the reasons for the great influence of Martha upon Margaret?
7. What determines the extent to which one person can confide his experience and problems to another?
8. Compare Martha and Mephistopheles.
9. The change in Margaret under the experiences of scene X.
10. What change in Faust's character takes place in scene XI?
11. Margaret's attitude in scene XII and the causes for it.
12. The measure of truth and falsity in Faust in scene XII.

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Goethe, *Faust*, Part I, **scenes VII-XIII. Boyesen, *Goethe and Schiller*, pp. 204-210. Coupland, *The Spirit of Goethe's Faust*, chapter V. Düntzer, **Goethe's Faust*, volume I, pp. 276-297. Genée, *Klassische Frauenbilder*, pp. 189-222. Grimm, **Life and Times of Goethe*, chapters XXIV, XXV. Snider, *Goethe's Faust*, volume I, chapter II. Stahr, *Goethe's Frauengestalten*, volume I, chapter V.

VI. THE CONTRASTED AWAKENINGS AND THE REACTION OF THE WORLD UPON MARGARET: SCENES XIV-XX.

"To love is virtually to know; to know is not virtually to love; there you have the relation of these two modes of man."—Amiel, *Journal*, Miniature edition, vol. I, p. 24.

"The greatest pride or the greatest despondency is the greatest ignorance of one's self."—Spinoza, *Ethic*, book IV, proposition LV.

LECTURE OUTLINE.

Forest and Cavern.—Contrast Faust's soliloquy in scene XIV and in scene I: The grave, dignified movement of the lines here in significant contrast with the changeful melody expressing Faust's sentimental reaction in the first scene.

The new life of Faust.—Faust's appreciation now of the beauty of nature and the meaning of humanity. Sense of personal harmony with both worlds. Faust's hold upon the positive truth which makes acceptance of life, with all its faults and limitations, possible. Love as the magic that has wrought this miracle; thus evidence of some measure of reality and sincerity in the love.

The awakening to moral struggle.—As long as Faust's attitude purely selfish no recognition of moral law. His growing love for Margaret as forcing him to appreciate her humanity and to recognize the effect of his life upon hers, thus bringing him into the presence of the moral order of the universe. This as the force driving him to the forest and cavern in struggle with his own lower selfishness.

The sophistry of Mephistopheles.—The influence of Mephistopheles subtly bound up with the power that has wrought the change in Faust. Faust's inability to disentangle one strand from the other. Hence the truth in Mephistopheles's reasoning which makes its sophistry dangerous to Faust. The deadening effect of the cynical denial of reality in Faust's moral struggle, accompanied with an appeal to his love and generosity. The skilful way in which Mephistopheles makes Faust's effort to protect Margaret from himself seem an unfair and cruel abandonment of her. Faust's instinctive reaction against this sophistry without being able to answer it.

Faust's "giving himself over into the hand of Fate."—The mood of reckless abandonment to the impulse of the moment. The grave danger it involves through the abdication of the moral struggle, making one the victim of external forces. The consequent view of one's life as doomed by fate. The selfishness and sentimentality in Faust's blind reaction.

The awakening of Margaret.—Scene XV a gasp of the spirit in infinite heart-hunger. Margaret overwhelmed by impulse, the rightness of which she feels instinctively, but which is so dominating that she is unable to reason. Beauty, purity and nobility of her awakening. Yet the danger it involves. How she too may "pass over into the hand of fate." Yet Margaret's blind gasp for love and life more to be desired than the tragedy of the unawakened. Intense dramatic contrast between scenes XIV and XV.

The highest point of union.—The new plane of relationship in scene XVI. Expression by Margaret of the opposing feelings that come with the beautiful mystery of love.

The intimate connection of love and religion. Natural turning from one mystery to the other. Margaret's unreasoning acceptance of conventional opinion; relation of this to her supreme failure.

Faust's confession of faith.—Faust's unreasoning acceptance of impulse. Exquisite beauty in his pantheistic rhapsody. Its substantial truth, yet limitations. As coming out of Faust's life, expressing the strength and weakness of his life. The relation of this confession to Goethe's own faith and life.

Margaret's reaction against Mephistopheles.—Her instincts a protection against Mephistopheles, who represents the selfish caprice that is the antithesis of love. Her failure to see the same element in Faust, because of the all-powerful appeal of the truth in his love, obscuring his weakness and selfishness.

The presence in Margaret of the love that makes sacred the highest human relationship. The question as to what, on the basis of such an attitude, could protect her from the weakness and selfishness of Faust. The life possible with the heroic elements of character present in Pom-pilia, Deedemona and Heloise. The life possible without these. Strong elements of fate in the tragedy of Margaret—of fate dependent upon limitations in character combined with the accident of environing conditions.

The close of scene XVI as the point of greatest divergence between Faust and Mephistopheles in Part I, with the exception of the Dreary Day scene: the reasons for this.

The two moral problems present in every personal relation.—(1) The question of its inherent rightness, of its basis in a spiritual fact. (2)

The question of its working out in the whole human world. The first absolute, the second subordinate in value. The first considered alone leading at times to the blind affirmation of impulse and emotion. The second, considered alone, leading to deadening conventionality. The true wisdom of life as integrating both into a larger truth. Margaret's failure to accomplish this. Her consciousness of the rightness of her own instincts; acceptance of them up to the close of scene XVI. Unreasoning acceptance of the world's view of her in the scenes which follow. Thus at no time the rational, independent life. Crushing out of her life through the pitiless driving in upon her of the world's view. Lack in Margaret of the heroic elements of character which would make it possible for her to go on living and trusting the truth of her own instincts in the face of the opposition of the world, and in spite of her own mistakes and failures.

The first reaction of the world upon Margaret.—The scene at the fountain. The vulgarity of Lisbeth; the pain it inflicts on Margaret. Her failure to appreciate her own purity in contrast to the depraved vulgarity of Lisbeth. Wrong in Margaret's unreasoning acceptance of the conventional view here; as wrong previously in her unreasoning acceptance of impulse. The perfect expression in Lisbeth of the character of the gossip: her desire to do the thing for which she slanders another. Dramatic irony in the fact that the first expression of the conventional view comes to Margaret in the vulgar half-knowledge which is antithetical to the purity of her own impulses.

Margaret's cry at the conclusion of the scene at the fountain: compare the moan of Francesca da Rimini. The beginning here of the moral panic which ends by crushing Margaret in the Cathedral scene.

Scene XVIII.—The grief of Margaret, which is so overwhelming that the power to see things in perspective and make moral distinctions is wholly lost. The good and evil in such grief, and its effect upon Margaret's life. The question as to what would have been possible to Margaret had she been of the heroic type of character. The remorseless fidelity of Goethe's art in pitilessly and yet exquisitely picturing Margaret's blind agony.

The second reaction of the world upon Margaret.—Expression of the conventional view in hard and vulgar coarseness by the one who, next to Faust, stands nearest to Margaret's life. Valentine's selfishness, and failure to enter into the humanity of Margaret. His ruthless treatment of her because, forsooth, she has disgraced him!

The deed that gives Faust over into the hand of Mephistopheles, deepens the terrible fate crushing Margaret, places an irrevocable barrier between Faust and her, and shows the fatal entanglement of life which results when it is partly wrong.

The return to the cathedral.—The final driving in of the conventional view through the institution giving it the most sublimated and authoritative expression—the church. What the church did for Margaret; what it should have done. Significance of the fact that it is the Evil Spirit which in the cathedral hisses into the ear of Margaret the hoarse, broken lines expressing the moral panic with which she is overwhelmed.

The somber expression of the mediæval sense of sin in the funeral-like knell of the first seven stanzas of the *Dies Iræ*. Terrible effect upon Margaret of these stanzas with the organ music.

The problem of remorse.—The function of remorse in leading one to appreciate the measure of one's divergence from the moral order of the universe, that one may struggle back into harmony. The sheer evil of remorse so intense and overpowering as to destroy the one atonement for sin—good living to-day. Goethe's view of remorse as evidenced in his teaching and in his life.

The companion, brother and church driving Margaret to the moral panic whence results her insanity and the murder of her child, as co-partners in her crime.

ILLUSTRATIONS.

"A budding passion has this beauty about it, that, as it is unconscious of its origin, neither can it have any thought of an end, nor, while it feels itself glad and cheerful, have any presentiment that it may also create mischief."—Goethe, *Autobiography*, Bohn Library translation, vol. I, p. 382.

"The first propensities to love in an uncorrupted youth take altogether a spiritual direction. Nature seems to desire that one sex may by the senses perceive goodness and beauty in the other."—Goethe, *Autobiography*, Bohn Library translation, vol. I, p. 141.

"Then they come and ask, 'What idea I meant to embody in my Faust?' as if I knew myself and could inform them. *From heaven, through the world, to hell*, would indeed be something; but this is no idea, only a course of action. And further, that the devil loses the wager, and that a man, continually struggling from difficult errors towards something better, should be redeemed, is an effective, and to many, a good enlightening thought; but it is no idea which lies at the foundation of the whole, and of every individual scene. It would have been a fine thing, indeed, if I had strung so rich, varied, and highly diversified a life as I have brought to view in *Faust* upon the slender string of one pervading idea.

It was, in short, not in my line, as a poet, to strive to embody anything *abstract*. I received in my mind impressions, and those of a sensual, animated, charming, varied, hundredfold kind, just as a lively imagination presented them; and I had, as a poet, nothing more to do than artistically to round off and elaborate such views and impressions, and by means of a lively representation so to bring them forward that others might receive the same impression in hearing or reading my representation of them. * * *

I am rather of the opinion, that the more incommensurable, and the more incomprehensible to the understanding, a poetic production is, so much the better it is."—Goethe, *Conversations with Eckermann*, Bohn Library translation, pp. 258, 259.

"Lo, the Day of wrath, the Day
Earth and heaven melt away,
David and the Sybil say.

Stoutest hearts with fear shall quiver,
When to Him who erreth never,
All must strict account deliver.

Lo, the trumpet's wondrous pealing,
Flung through each sepulchral dwelling,
All before the throne compelling!

Nature shrinks appall'd, and death,
When the dead regain their breath;
To the Judge each answereth.

Then the Written Book is set,
All things are contain'd in it,
Then each learns his sentence meet

When the Judge appears again,
Hidden things shall be made plain,
Nothing unavenged remain.

What shall I, unworthy, plead?
Who for me will intercede,
When the just will mercy need?"

—The first seven stanzas of the *Dies Ira*, by Thomas of Celano, translated by the author of *Christian Life in Song*, p. 188.

TOPICS FOR STUDY AND DISCUSSION.

1. What has Faust learned through his experience, as evidenced in the Forest and Cavern scene?
2. The nature and cause of Faust's struggle in scene XIV.

3. What is the fundamental weakness of Faust?
4. The consequence of Faust's "giving himself over into the hand of Fate."
5. Contrast Margaret's awakening with Faust's.
6. Compare Margaret and Faust in religious belief.
7. The relation of Faust's confession of faith to his life.
8. Why does Margaret recoil from Mephistopheles so instinctively while yielding to the similar influence of Martha?
9. Compare in moral character Lisbeth and Margaret.
10. The type of character expressed in scene XVIII.
11. The causes and significance of Valentine's attitude toward his sister.
12. What should have been the attitude of the church toward Margaret?
13. Goethe's view of remorse as evidenced in scene XX.
14. Margaret at the close of scene XX.

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VII. THE EXPIATION OF MARGARET AND THE CONCLUSION OF PART I: SCENES XXI-XXV.

"The Moving Finger writes; and, having writ,
Moves on: nor all your Piety nor Wit
Shall lure it back to cancel half a Line,
Nor all your Tears wash out a Word of it."
—Omar Khayyám, translated by Fitzgerald, stanza LXXI.

"How fortunate beyond all others is the man who, in order to adjust himself to fate, is not required to cast away his whole preceding life!"
—Goethe *Wilhelm Meister*, translated by Carlyle, vol. II, p. 39.

LECTURE OUTLINE.

The Walpurgis-Night.—The same shock in passing from the moving scenes of Margaret's remorse to the Walpurgis-Night as previously in turning from the Witches' Kitchen to the opening scenes of the Margaret story. Compare what would have been the effect had the Walpurgis-Night followed immediately upon the Witches' Kitchen. As in the Margaret episode a fulfilment of the vision in the mirror, so in the Walpurgis-Night the effect of the Witches' brew. The possibility in Faust of abandoning himself to such a carnival of sensual indulgence at this point in his development.

How the selfish reaction from the sufferings one has caused may lead one to seek to escape the sight and thought of them by sinking oneself in capricious indulgence. The true human awakening as leading one to seek to repair as far as may be the injury one has done, and thus to seek to take away another's sufferings by removing their cause, if that be possible. The first reaction merely æsthetic, the second moral. Faust's successive expression of both tendencies.

Faust's two-fold recoil from the Walpurgis-Night.—Character and significance of the Broken carnival. Measure of response in Faust to it. His first reaction as æsthetic disgust with the ugliness of vice. Then the vision that wakens in him the memory of Margaret. The access of horror and remorse with the consciousness of what he has done. This recoil vexing to Mephistopheles and quite unanticipated by him. The unexpected thwarting that always comes to one who builds upon a wholly negative and cynical view of human nature. Compare Mephistopheles and Machiavelli.

Scene XXII.—Compare the Walpurgis-Night's Dream with the preceding scene: the Witches' carnival a scene involving an element with merely transient and local application, but as a whole fulfilling a vital place in the dramatic evolution of the poem; in scene XXII the distracting element practically the whole. Thus the intermezzo hampering rather than aiding the unfolding of the essential plot.

Dreary Day.—Faust's intense emotional reaction from the sensual abandonment of the Walpurgis-Night. In the Dreary Day scene an illustration of the valid function of remorse in leading Faust to a recognition of his fault and an effort to make the one atonement possible—the doing of the best thing that remains. Contrast the effect of Margaret's moral panic in the Cathedral scene.

Significance that scene XXIII was left in prose. Goethe's usual method of composition. Why did he not transform this scene into poetry as he did others?

Element of weakness and sentimentality in Faust's attitude; yet substantial sincerity of his remorse. Contrast the attitude of Mephistopheles. The greatness and the weakness of human nature that it cannot be merely and consistently devilish. The extent to which Mephistopheles is forced to yield to Faust's demand.

Scene XXIV.—Goethe's purpose in this brief, powerful scene of six lines. Expression of weird fate that is over human life and the mysterious powers of darkness that are weaving the doom.

The Hell of Part I.—The movement of the First Part of *Faust* described with dramatic irony by the manager in the Prelude on the Stage: "From Heaven, across the World, to Hell!" Margaret left crushed in a blind moral panic at the conclusion of the Cathedral scene. Her loss of all vision of the truth of the past and the moral demand of the present. The resulting supreme moral failure in the sacrifice of her child. The irrevocable character of the past and the impossibility of atonement. The possibility of expiation, that is, of ending the sin in one's self through suffering. Scene XXV as the hell of Margaret's expiation.

The strength and weakness of Faust.—The failure of Faust to recognize the irrevocable character of the situation and the spiritual abyss that yawns between him and Margaret. His weak notion that unlocking the prison doors can bring freedom and make yesterday as if it had not been! Goethe's remorseless portrayal of the sentimentality and weakness of his attitude.

Yet essential strength in Faust's refusal to regard any situation as irremediable. His belief that there remains always a best thing to be done and to do that is the part of wisdom. With a lack of the finer and truer moral sensibility of Margaret, a greater power of recovery

in his spirit. Does this help explain why there may be a second part of the story for him?

The salvation of Margaret.—Margaret's insanity. Compare Ophelia. How the white light of truth is broken into refracted colors as it shines through Margaret's disordered mind. Infinite pathos in the lines through which her exquisite, broken spirit finds expression. Yet, in spite of her insanity, Margaret's consistent hold upon the truth. Her longing hunger for the joy and life and love that is past, yet an unflinching recognition and acceptance of the fact that it is irrecoverable. Her reaching back into the dead yesterdays only to cry:

"Thou goest away! O Henry, if I could go!"

This hold upon the heart of the truth as the element that saves Margaret. In spite of the pathos in the crushing of her mind, the sublime heights to which she rises in facing the moral order of the universe.

Conclusion of Part I.—Reappearance of Mephistopheles. Margaret's recoil from him. Faust forced to choose between the two. His following of Mephistopheles out and down, while Margaret is saved.

The condition of the Faust problem at the end of the First Part. What possible lines of development lie ahead for Faust. Measure of artistic completeness in Part I taken alone. The separate unity of the Margaret story; its relation to the whole drama. Why the dramatic treatment of Margaret's character satisfies us more completely than that of Faust's. The range and depth of artistic power evidenced in Part I.

ILLUSTRATIONS.

"It is well for us that man can only endure a certain degree of unhappiness; what is beyond that, either annihilates him, or passes by him, and leaves him apathetic. There are situations in which hope and fear run together, in which they mutually destroy one another, and lose themselves in a dull indifference. If it were not so, how could we bear to know of those who are most dear to us being in hourly peril, and yet go on as usual with our ordinary everyday life?"—Goethe, *Elective Affinities*, Bohn Library translation, p. 132.

"Thus began that tendency from which I could not deviate my whole life through; namely, the tendency to turn into an image, into a poem, everything that delighted or troubled me, or otherwise occupied me, and to come to some certain understanding with myself upon it, that I might both rectify my conceptions of external things, and set my mind at rest about them. The faculty of doing this was necessary to no one more than to me, for my natural disposition whirled me con-

stantly from one extreme to the other. All, therefore, that has been confessed by me, consists of fragments of a great confession."—Goethe, *Autobiography*, Bohn Library translation, vol. I, p. 240.

"The first part is almost entirely subjective; it proceeded entirely from a perplexed, impassioned individual, and his semi-darkness is probably highly pleasing to mankind. But, in the second part, there is scarcely anything of the subjective; here is seen a higher, broader, clearer, more passionless world, and he who has not looked about him and had some experience, will not know what to make of it."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 513.

TOPICS FOR STUDY AND DISCUSSION.

1. The effect of introducing the Walpurgis-Night scene at the crisis of Margaret's story.
2. The meaning of the Walpurgis-Night and its relation to the larger Faust problem.
3. The effect, had the Walpurgis-Night followed immediately upon the Witches' Kitchen.
4. The two phases of Faust's recoil from the debauchery of the Walpurgis-Night: the moral value of each.
5. Is there any justification for inserting the Walpurgis-Night's Dream in the Faust drama?
6. Why did Goethe leave the Dreary Day scene in prose?
7. The value of Faust's remorse.
8. What saves Margaret in scene XXV?
9. The moral significance of Faust's attitude in scene XXV.
10. Is it ever possible to atone for sin through suffering? To expiate?
11. Compare Margaret in scene XXV with Shakespeare's Ophelia.
12. What possible courses of action are open to Faust at the conclusion of Part I?
13. How far is the First Part of *Faust* a dramatic unity when taken alone?

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VIII. THE FAUST PROBLEM IN PART II: FAUST AND THE LARGER WORLD: ACT I.

"Thou art saved, thou art on the way to the goal. None of thy follies wilt thou repent; none wilt thou wish to repeat; no luckier destiny can be allotted to a man."—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. II, p. 73.

"Excellent work is unfathomable, approach it as you will."—Goethe, *Maxims and Reflections*, translated by Saunders, p. 152.

LECTURE OUTLINE.

The chasm between the First and Second Parts of *Faust*.—To make possible the opening scenes of Part II, the necessity for an intervening period of remorse through which Faust might come to see and feel the true nature and situation of his life. The question whether Goethe believed this necessary. Nevertheless, the danger of spiritual death in too easily accepting, after grave moral failure, the healing of nature and new experience without some expiation in suffering. Goethe preferring to disregard this transition state, if he considered it necessary.

The "Lethe of Nature."—Scene I an interlude between the two parts of *Faust*. The healing influence, over a disordered spirit, of the beauty and serenity of the nature-world. Symbols through which Goethe interprets this. Significance of the borrowing from Shakespeare. The mood and spirit in which Faust awakens.

The character of Part II.—A larger range of objective and philosophic problems in the Second Part of *Faust*, with less artistic unity and concrete human interest. More frequent digressions into special problems and particular satire. Effect of these characteristics on the work regarded as poetry and as philosophy.

More definitely philosophic symbolism in Part II with a greater element of artificiality. Both loss and gain in this: illustrations. Compare the symbolism of the *Divine Comedy*; the poetic method of Shakespeare.

The world of Part II.—Transition from the little world of personal relationship to the larger world of objective and public action. The intimate connection of these two worlds in actual life; compare how the little world is always the inspiring heart of the larger world. The question whether the separation of one from the other is not artificial.

How can the larger world be artistically interpreted except in terms of the other?

Scene II.—The method Goethe chooses for portraying the larger world. Compare in artistic effectiveness the Easter-Day scene in Part I. Character of the Emperor and his court: Goethe's own statement as to his intention. The new functions of Mephistopheles.

The Carnival Masquerade.—Goethe's dramatic purpose in scene III. Types of life represented in the carnival. The allegorical figures. Why the Fates and Furies are transformed in function. Element of local satire in the scene; of general satire on the nature of society. Goethe's intentional portrayal of the larger world as characterized by the same capricious carelessness as has marked Faust's action in the little world.

The Boy Charioteer; his relation to the world of polite society. How Goethe gathers up several meanings in a single allegorical symbol. Connection of the Boy Charioteer with Plutus. Goethe's view of the relation of poetry to wealth. Compare Goethe in relation to the Duke of Weimar.

Adequacy of the Carnival Masquerade to represent the larger world. Significance that Goethe is driven to such a method to portray artistically the world of organized society and objective action. Compare the society portrayed in the Carnival Masquerade with that satirized in Browning's *Tertium Quid* (*The Ring and the Book*, book IV).

Scene IV.—Mephistopheles perfectly in character in the paper-money scheme. Note, this in the larger world exactly corresponding to the Witches' brew in the little world. Both leading to the same mad carnival of caprice. Money a symbol representing labor. In the scheme of Mephistopheles, money created apart from labor; hence giving a transient opportunity for sensual indulgence with consequent early disaster. In both the little and the larger worlds the lesson taught that true freedom lies, not in careless abandonment to whimsical self-indulgence, but in reverent obedience to the laws of life.

The Emperor's supreme whim.—The demand that Paris and Helen be made to appear through the magic of Faust and Mephistopheles. Art as the one magic that can make the unseen real and cause the answer to all desire to body itself forth for the emotions and the imagination. The pity that such magic should serve the behest of those who possess the accident of material wealth and power.

Constant illustration of this in artists' careers. The irony that genius must so often serve tasteless wealth and art employ its divine resources to adorn a vulgar, enthroned materialism. Compare Carlyle's *Teufelsdröckh* serving as polite fringe to Lady Somebody's dinner-party. Is there another side to this in Goethe's thought?

Can art have a higher function than transfiguring the passing moment? Goethe's answer in his own life and work.

The seriousness with which Faust sets about gratifying the Emperor's whim. His journey to the Mothers: these beings a vague, impressive symbol of those formless, creative energies from which art draws its forms of living beauty by worshiping at the shrine of the "Goddess of Limits." The relation in art of content to form, of significance to harmony. The Tripod and the Key. Value of Goethe's concrete, allegorical symbols as compared with abstract philosophical discussion.

Paris and Helen.—The perfect forms of ideal beauty represented in Paris and Helen; thus these symbols corresponding to the Vision in the Mirror of the First Part of *Faust*. The trivial attitude of the polite world toward the glorious achievements of artistic genius expressed in the frivolous comments by Faust's audience. But the creative artist terribly in earnest and enamoured of his own dream. Thus Faust's blind effort to grasp Helen and hold her as his own. This rash attempt as destroying that impersonal reverence for beauty—annulling all desire for egoistic possession—which is demanded of the artist as a kind of religion, if he is to do great work. Thus, as the Vision in the Mirror disappeared when Faust attempted to approach it, so Helen is gone in the moment he strives to seize her; and Faust is left wounded and broken by the vanishing of his dream and the thwarting of his desire.

ILLUSTRATIONS.

"A spotless child sleeps on the flowering moss—
'Tis well for him; but when a sinful man,
Envyng such slumber, may desire to put
His guilt away, shall he return at once
To rest by lying there?"

—Browning, *Paracelsus*, Camberwell edition, p. 133.

"To the man of society, it is totally indifferent whether he confers a benefit or an injury, provided only he is amused."—Goethe, *Autobiography*, Bohn Library translation, vol. I, p. 393.

"In the emperor I have endeavored to represent a prince who has all the necessary qualities for losing his land, and at last succeeds in so doing.

He does not concern himself about the welfare of his kingdom and his subjects; he only thinks of himself, and how he can amuse himself from day to day with something new. The land is without law and justice; the judge himself is on the side of the criminals; the most

atrocious crimes are committed without check and with impunity. The army is without pay, without discipline, and roams about plundering, in order to provide its own pay, and help itself as it can. The state treasury is without money, and without hope of replenishment. In the emperor's own household, things are no better; there is scarcity both in kitchen and cellar. The marshal, who cannot devise means how to get on from day to day, is already in the hands of usurious Jews, to whom everything is pawned, so that bread already eaten comes to the emperor's table.

The councillor of state wishes to remonstrate with his Majesty upon all these evils, and advises as to their remedy; but the gracious sovereign is very unwilling to lend his sublime ear to anything so disagreeable; he prefers amusing himself. Here now is the true element for Mephisto, who quickly supplants the former fool, and is at once at the side of the emperor as new fool and counsellor."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 286.

"That Faust is concealed under the mask of Plutus, and Mephistopheles under that of Avarice, you will have already perceived. But who is the 'Boy Lenker?'"

I hesitated, and could not answer.

"It is Euphorion," said Goethe.

"But how can he appear in the carnival here," asked I, "when he is not born till the third act?"

"Euphorion," replied Goethe, "is not a human, but an allegorical being. In him is personified poetry, which is bound to neither time, place, nor person. The same spirit who afterwards chooses to be Euphorion, appears here as the 'Boy Lenker,' and is so far like a specter, that he can be present everywhere, and at all times."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 419.

"It has been a week of rich experience for me, and seems like a month in my remembrance. First I drew up a plan for *Faust*, and I trust it will be a successful one. To write out the piece now is, of course, a very different thing from what it was fifteen years ago. I think it will lose nothing by its long suspension, especially as I now believe I have recovered the thread. In respect, too, of the tone of the whole, I am in good spirits. I have already written out a new scene, and if I fumigate the paper, nobody, I should think, would recognize it from the old. The long rest and retirement I have enjoyed have wholly restored me to the *niveau* of my own powers, and I find myself in remarkable equality with myself—find that years and events have deducted little from my inner self. The old manuscript, when I see it before me, gives me sometimes many thoughts. It is my earliest

utterance on the subject, its main scenes written offhand without a rough draft. Now, the paper is so yellow with age, so out of order—the different parts having never been stitched together—so soft and fretted away at the edges, it really looks like the fragment of an old codex, and as in that past period, by thinking and divining, I transplanted myself into an earlier world, I now, by means of this old production, transplant myself again into a foretime I have myself lived through.”—Goethe, *Travels in Italy*, Bohn Library translation, pp. 516, 517.

TOPICS FOR STUDY AND DISCUSSION.

1. The condition of the Faust problem at the opening of Part II.
2. The effect of the first scenes of Part II following immediately upon the Margaret story.
3. Compare in poetic and philosophic value the symbolism of the first act of Part II with that of Part I.
4. How far is Goethe successful in his effort to represent by separate artistic symbols the little and the larger worlds?
5. Compare the Carnival Masquerade with the Easter-Day scene in Part I, as an objective portrayal of life.
6. Compare Goethe's presentation of the world of polite society in Part I with Browning's study of the same subject in book IV of *The Ring and the Book*.
7. What was Goethe's dramatic purpose in the Carnival Masquerade scene?
8. The meaning of the Boy Charioteer.
9. The value and faults of the method Goethe chooses with which to portray the larger world.
10. The significance of the paper-money scheme of Mephistopheles.
11. The meaning of the Mothers; the Key; the Tripod.
12. The significance of the result of Faust's effort to grasp Helen.

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IX. THE CLASSICAL WALPURGIS-NIGHT AND THE HELENA: ACTS II AND III.

"Of all the peoples, the Greeks have dreamt the dream of life the best."—Goethe, *Maxims and Reflections*, translated by Saunders, p. 99.

"True art is like good company: it constrains us in the most delightful way to recognise the measure by which, and up to which, our inward nature has been shaped by culture."—Goethe, *Wilhelm Meister*, translated by Carlyle, vol. II, p. 94.

LECTURE OUTLINE.

Faust's return to his study.—Significance in coming back to start again, as it were, under new influences. How terribly suffocating is the air of Faust's study after the experience that has intervened; impossible that Faust should ever live thus again.

The Baccalaureus.—The scene between Mephistopheles and the Baccalaureus the spiritual fulfilment of the scene between Mephistopheles and the Student in Part I. For the innocent and stupid receptivity of the Student now substituted the unwarrantable self-assurance of the Baccalaureus. How the second attitude may result from the first. Goethe's disgust with the rampant assertiveness of youth that possesses energy without wisdom. Trenchant significance of Goethe's satire of the youth of Germany when applied to the strenuous arrogance of present-day America. How readily youth undertakes to instruct age and experience, and usually with a legitimate half-truth youth imagines to be the whole. Application of Goethe's satire to a certain type of philosopher.

Wagner again.—Surprising reappearance of Wagner, the self-complacent pedant of Part I, as alchemist, attempting to create by laborious, artificial means what nature achieves by spontaneous processes. Yet valid result of Wagner's labors. If Homunculus, the little man in a bottle, seems pitifully artificial beside the living world of men and women, nevertheless he is able to solve certain enigmas and produce certain results which could hardly be achieved for Faust otherwise. Thus Wagner representing at once the strength and weakness of the laborious and uninspired investigator, toiling in petty researches with-

out the vision of genius. Yet something inspiring in the enthusiastic devotion to the minutiae of learning, even though the student is without all perspective in relating knowledge to life. Compare Browning's *Grammarians' Funeral*.

Faust and Wagner.—The service of the uninspired investigator or accumulator of knowledge only achieved when his work is assumed and interpreted by genius. As living vegetation quickly springs from a coral reef built by untold centuries of slow accumulation, so the laboriously gathered results of countless dry-as-dust investigators suddenly bear fruit when taken up into the spirit and interpreted in terms of life by the man of living genius. Thus Wagner can make the Homunculus, but it is Faust the Homunculus guides to the world of Greek beauty. Compare Goethe's relation to the laborious investigations of Winckelmann into classic art.

The classical Walpurgis-Night.—The early planning but very late completion of the classical Walpurgis-Night scenes. Hence a general thread of clear connection with the central Faust problem, but this thread strung with many-colored beads of distracting allegory. Significance that the wealth of Goethe's material tended to outgrow the limits of artistic presentation. Thus relative value of the central allegory and side-symbols of these scenes.

The element of humor throughout the scenes, lightening the weight of philosophic allegory. Centering of this humor in the Homunculus. Why he can be Faust's guide to the world of Greek beauty. Significance of the Homunculus's own aspiration for free existence. Is Taylor right in holding that this symbolizes Goethe's aspiration to escape from the artificial restraints of his northern life to the free nature of the classic south? The Homunculus as a symbol of the whimsical, bright spirit which, even though artificially confined, led Goethe to the riot of beautiful forms in sunny Italy.

The succession of beautiful forms.—Faust's attempt to hold Helen an effort to seize the end without traveling the road leading to it. The long discipline before one is ready for the perfect union with ideal beauty. Compare the slow mastery of technique and the immediate inspiration of genius in art. This long discipline, preparing Faust for union with Helena, symbolized in the succession of increasingly beautiful forms, beginning with those that mingle brute and human and ending with Galatea born, like the perfect vision of the woman form, from the reflecting mirror of the sea.

Mephistopheles in the classical Walpurgis-Night.—Humorous dramatic irony in the progress of Mephistopheles, the spirit of denial, toward ever greater ugliness, as Faust, the affirmative life, grows in the appreciation and creation of beauty.

Increasing loss of consistency in the dramatic treatment of the character of Mephistopheles. The wealth of objective allegory in the Second Part of *Faust* obscuring the original meaning of Mephistopheles and lessening his significance in the plot. Thus only occasionally in Part II does Mephistopheles stand clearly for his original significance in relation to the Faust problem.

Cosmic theories in the classical Walpurgis-Night.—Goethe's introduction of Thales and Anaxagoras as representative of the two opposing theories of creation rife in Europe in his time. Artistic fault in thus distracting attention from the central problem of the allegory to a scientific controversy of temporary import. Significance that Goethe tended to do this increasingly during his later period. Warmth of feeling with which he champions one theory against the other. Combination in Goethe's scientific work of careful investigation with a wide use of imagination, almost of divination, in relation to nature. Significance of the definite faults in his scientific theories.

The Helena.—Separate composition of act III and subsequent insertion in the Second Part of *Faust*. Thus the relation of this act to those preceding and following. The Helena sustaining only a general relation to the central Faust problem; but a work of enchanting beauty in itself. As often, one's first impression regret that Goethe turns so far aside from his central theme, one's last impression wonder at the way in which he compels even adventitious material to serve his large artistic purpose.

The Faust problem in act III.—Preparation of Faust for the attainment of Helena. Type of union that follows between them. Contrast the egoistic demand for the possession of beauty with the union in which each gives as well as receives fully. Faust's union with Margaret disastrous because in it the merely selfish demand overrode the hunger to give and to bless infinitely in the giving. After all, if the power to create art depends upon an impersonal reverence for beauty, art is for life's sake, and in the end the artist must achieve the beautiful in union with his own soul or the highest aim of art remains unfulfilled. Thus significance of Faust's union with Helena; what he realizes through it.

Marriage of the classic with the romantic.—Goethe's theory of art as unfolded in the Helena. Quite apart from the central Faust problem, Helen symbolizing the spirit and achievement of classic art, Faust the romantic spirit of the middle ages and the northland. Goethe's conception of the union of the two as giving the highest civilization and art of the present. The union of the two influences in his own life, and his view of them there. The marvelous skill with which Goethe makes the metrical forms of the Helena carry the central meanings of his symbolism.

Euphorion.—The result of the perfect marriage of classic art to romantic vigor; of form to content; harmony to significance; the restraint and balance of art to the energy of nature. Goethe's dream: must it necessarily remain unfulfilled?

The different meanings of Euphorion. The application Goethe gives of the symbol to Byron's work and fate. Possible application to Goethe himself.

ILLUSTRATIONS.

"The unpoetical lover of art, ensconced in his burges-like comfort, is apt to take offence at any part of a poetical work which entails trouble on him, such as the solution, coloring or concealment of a problem. The somnolent reader wants everything to pursue its natural course, little imagining in his obstinate conceit how the extraordinary may also be natural."—Goethe, *Travels in Italy*, Bohn Library translation, p. 466.

"As the conception," said Goethe, "is so old—for I have had it in my mind for fifty years—the materials have accumulated to such a degree, that the difficult operation is to separate and reject. The invention of the whole Second Part is really as old as I say; but it may be an advantage that I have not written it down till now, when my knowledge of the world is so much clearer. I am like one who in his youth has a great deal of small silver and copper money, which in the course of his life he constantly changes for the better, so that at last the property of his youth stands before him in pieces of pure gold."

We spoke about the character of the Bachelor. "Is he not meant," said I, "to represent a certain class of ideal philosophers?"

"No," said Goethe, "the arrogance which is peculiar to youth, and of which we had such striking examples after our war for freedom, is personified in him. Indeed, every one believes in his youth that the world really began with him, and that all merely exists for his sake."—Goethe, *Conversations with Eckermann*, Bohn Library translation, pp. 413, 414.

"Your calm and clear way of looking at things keeps you from getting on to the by-roads into which speculation as well as arbitrary imagination—which merely follows its own bent—are so apt to lead one astray. Your correct intuition grasps all things, and that far more perfectly than what is laboriously sought for by analysis; and because this lies within you as a whole, the wealth of your mind is concealed from yourself. For, alas! we only know that which we can take to

pieces. Minds like yours, therefore, seldom know how far they have penetrated, and how little cause they have to borrow from philosophy, which, in fact, can only learn from them. Philosophy can merely dissect what is given it, but the *giving* itself is not the work of the analyser but of genius, which combines things according to objective laws under the obscure but safe influence of pure reason."—Schiller, *Correspondence between Schiller and Goethe*, Bohn Library translation, vol. I, p. 6.

TOPICS FOR STUDY AND DISCUSSION.

1. Goethe's intention in portraying the Baccalaureus.
2. Compare act II, scene I, with the scene between Mephistopheles and the Student in Part I.
3. Compare the Wagner in act II with the Wagner of Part I.
4. The meaning in the creation of the Homunculus by Wagner.
5. Why does the Homunculus leave Wagner and serve as guide to Faust?
6. What does Goethe intend to symbolize by the Homunculus?
7. What relation does the classical Walpurgis-Night sustain to the main Faust problem?
8. The development of Faust through the classical Walpurgis-Night.
9. The progress of Mephistopheles through the classical Walpurgis-Night.
10. The artistic effect of the introduction of scientific theories and controversy in act II.
11. The relation of the Helena to the general development of the Faust problem.
12. The independent value of the Helena as a work of art.
13. The range and purpose of the metrical forms used in the Helena.
14. The meanings of Euphorion.
15. Goethe's theory of art as presented in the Helena.

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X. THE SOLUTION OF THE FAUST PROBLEM AND THE MYSTICAL CONCLUSION: ACTS IV AND V.

"He only earns his freedom and existence,
Who daily conquers them anew."

—Goethe, *Faust*, act V, scene VI.

"Talents are nourished best in solitude,—
A character on life's tempestuous sea."

—Goethe, *Torquato Tasso*, act I, scene II.

"He who will work aright must never rail, must not trouble himself at all about what is ill done, but only to do well himself. For the great point is, not to pull down, but to build up, and in this humanity finds pure joy."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 115.

LECTURE OUTLINE.

Resumption of the central thread of the Faust drama.—Transition of Faust from the world of art to war and politics. Compare in *Wilhelm Meister* the turning from the arts to the art of arts, life. Mephistopheles still dreaming of trapping Faust in sensual satiety, while Faust is now hungering for active self-expression. Significance of the type of action Faust dreams of accomplishing: battling with nature and really creating the possibility of life by rescuing land from the sea. Preference of Mephistopheles for the destructive action of war.

The empire.—Results of the life of caprice in the larger as in the lesser world. Does Goethe mean to present the Emperor as partially redeemed in similar fashion as Faust is redeemed? Meaning in the fact that Faust gives his support to legitimacy against revolution even when the former is open to severe criticism. Significance in Goethe's inclusion of the whole field of politics in act IV, as in preceding acts the whole province of art. Meaning of the jugglery by which Mephistopheles saves the Emperor's cause.

Artistic characteristics of act IV. Its place and value in the drama.

Philemon and Baucis.—Goethe's purpose in introducing the episode of the two old people and their "Naboth's vineyard." The last test of Faust: while not guilty of the crime committed by Mephistopheles, Faust still evidencing weakness mingled with strength, even to the end. No portrayal by Goethe of a satisfying but impossible ideal. The irony

of Faust's impatient annoyance. Folly of desiring to possess things which when obtained one cannot use. Faust will have his "Look-in-the-land," and be blind! So how often in human life. Thus the last lesson as to wrongly directed ambition and desire.

Concluding scenes of Part II.—From scene V to the end the poetry rising. Probability that these scenes were written a quarter of a century before the preceding scenes of act V and all of act IV. Thus clear and definite fulfilment of the Faust problem in the conclusion.

The four haunting figures: the only one that can enter Faust's princely abode and bring blindness to him. Symbol of the type of disaster that no successful achievement can guard against. Irony of complete and unparalleled success with a failure of the physical energies of life. Not in things done, still less in things possessed, lies the answer to the spirit of man.

The satisfying moment.—Physically blind, Faust seeing with spiritual vision the land he has rescued from the sea, and therefore really created, foreseeing the generation after generation of strong and happy people who will dwell upon it, possessing their inheritance only by daily winning it over again, thus remaining strong and free because finding life not in things possessed but in forever achieving. With this vision Faust experiencing the highest moment and greeting it with the promised words of the compact: "Ah, still delay—thou art so fair!"

At first sight singular that such a moment should be chosen to interpret all the varied process of life that leads to it. The conclusion seeming inadequate to the process. Compare the unsatisfying conclusion to *Teufelsdröckh* in Carlyle's *Sartor Resartus*. Yet this inadequacy inevitable: no moment sufficient to represent the meaning of life, since that meaning lies not in a final achievement, but in an endless process of growth. The only perfect Paradiso a moment of joyous realization between two worlds of endeavor; and if the Paradiso were imagined as a static end to the process of life the thought of it would be as sad and disheartening as death.

Thus Goethe's symbol necessarily unsatisfying, yet the highest symbol possible, since it represents the moment in which Faust realizes the coöperation of his will with the will of the universe in the endless and beneficent achieving of life. Compare the Beatific Vision of Dante. Significance that Goethe chooses as the highest moment the one in which the individual is in active union with God, while Dante chooses the one of receptive or contemplative union with Him. The one emphasizing doing in harmony with the universe; the other, recognition of the truth at the heart of the universe. Expression of the difference in essential spirit between the middle ages and modern times in this contrast.

The last of Mephistopheles.—The technical winning, but real losing, of his wager by Mephistopheles. The statement of the compact that has actually been fulfilled. The increasing opposition between Mephistopheles and the forces of light and love. Vulgar irreverence of Mephistopheles. As Goethe turns to the symbolism of mediæval Christianity to carry his concluding thought, Mephistopheles increasingly the mediæval devil, adding to his cynical denial a more positive hate of the good. Considered as a dramatic character, is the end of Mephistopheles adequate?

The concluding mystical symbolism.—Goethe's sound artistic instinct in choosing the symbolism of mediæval Christianity as the medium through which to interpret Faust's redemption. Marvelous beauty of these enraptured songs. Mystical expression of the unity of the spiritual universe and the loving coöperation of all its forces in utter harmony with God. The two-fold suggestion that a life of active service and growing appreciation of beauty and truth lies before Faust.

The final chorus.—The glorious music deepening and swelling in a flood-tide of exalted feeling to the end of the last scene. Goethe's effort to gather up and express the whole relation of the transient to the eternal, of the changing process of time to the unity of the soul, in the last wonderful song. The eternal womanly as the bond between the one and the other, hence the power that leads ever upward and on. Compare Dante's glorification of Beatrice and Browning's interpretation in *Pompilia* of the same power in the woman-soul.

Solution of the Faust problem.—Review of the road Faust has traveled. The problem in its inception and in its completion. Extent to which Goethe has succeeded in unifying the vast range of material used. Faust as an expression of Goethe's own life; as a representation of the modern spirit; as typifying man.

ILLUSTRATIONS.

"It is difficult, even in maturer years when we have a freer survey of life, to give an accurate account of those transitions in it, which sometimes appear as an advance, sometimes as a retrogression, but all of which, nevertheless, prove of use and advantage to a God-fearing man."—Goethe, *Miscellaneous Travels*, Bohn Library translation, p. 193.

"If now, during our own lifetime, we see that performed by others, to which we ourselves felt an earlier call, but had been obliged to give it up, with much besides; then the beautiful feeling enters the mind,

that only mankind together is the true man, and that the individual can only be joyous and happy when he has the courage to feel himself in the whole."—Goethe, *Autobiography*, Bohn Library translation, vol. I, p. 332.

"In Faust himself there is an activity which becomes constantly higher and purer to the end, and from above there is eternal love coming to his aid. This harmonizes perfectly with our religious views, according to which we cannot obtain heavenly bliss through our own strength alone, but with the assistance of divine grace.

You will confess that the conclusion, where the redeemed soul is carried up, was difficult to manage; and that I, amid such supersensual matters, about which we scarcely have even an intimation, might easily have lost myself in the vague, if I had not, by means of sharply-drawn figures, and images from the Christian Church, given my poetical design a desirable form and substance."—Goethe, *Conversations with Eckermann*, Bohn Library translation, p. 554.

"The poet, as a man and citizen, will love his native land; but the native land of his poetic powers and poetic action is the good, noble, and beautiful, which is confined to no particular province or country, and which he seizes upon and forms wherever he finds it. Therein is he like the eagle, who hovers with free gaze over whole countries, and to whom it is of no consequence whether the hare on which he pounces is running in Prussia or in Saxony."—Goethe, *Conversations with Eckermann*, Bohn Library translation, pp. 570, 571.

TOPICS FOR STUDY AND DISCUSSION.

1. The poetical characteristics of act IV.
2. The political significance of act IV.
3. What purpose does act IV fulfil in relation to the general Faust problem?
4. Significance of the part taken by Faust and Mephistopheles in the Emperor's war.
5. What is the meaning of the type of action to which Faust turns in his last phase of experience?
6. What is Goethe's purpose in introducing the episode of Philemon and Baucis?
7. Character of the moment Faust welcomes as supreme.
8. Why is the highest moment necessarily unsatisfying as a conclusion to Faust's process of life?

9. What is the eternal womanly, according to Goethe?
10. Compare Goethe with Dante and Browning in the interpretation of womanhood.
11. The meaning of the concluding mystical chorus of *Faust*.
12. Show how Faust has been redeemed.
13. Compare the concluding scenes of *Faust* with the last cantos of the *Divine Comedy*.

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SUGGESTIONS TO STUDENTS.

Goethe's *Faust* presents a definite and limited text for study. If the First Part excels in human interest and consistent poetic beauty, the Second Part carries an even greater wealth of matured wisdom and large vision of life, amply rewarding the toil necessary to its appreciation. While there is much in *Faust* of the vital poetry that charms at a single reading, the work as a whole belongs to that group of masterpieces which must be earnestly studied rather than merely read. Active thinking is more important than much reading in the appreciation of such masterpieces. Students who take up the poem for the first time are advised to read it over rapidly once without using the notes; and then to turn back and study carefully scene by scene, using the notes and seeking to answer the questions and work out the topics given, following the outline of each lecture in the handbook. The use of a notebook in which to record one's active thinking in connection with the study will be an added advantage.

A little direct study of the poem is worth more than a wide acquaintance with commentaries on *Faust*. The best interpretation of a poetic masterpiece should efface itself and leave the student conscious only of the beauty and depth of the poem. The need is to turn to the fountain-source and saturate one's self with Goethe's thought and art. The artist's life and other works are the mine to which one must turn for material to interpret *Faust*. The best commentary on *Faust* is *Wilhelm Meister* and the key to both is the *Autobiography*. Goethe used his life as a great storehouse from which to draw material for his art; and although he is always partly dramatic and delights in the artistic irony which half reveals and half conceals the creative spirit behind, still it is his life and his art which best interpret each other.

Faust, like all poetic masterpieces, cannot be adequately translated. Every translation is necessarily a poor compromise compared with the perfect union of the body and soul of art in a creation of genius. In the case of *Faust*, the difference between the German and English languages makes even the same metrical forms produce another effect in English. Thus students with even a slight knowledge of German should work with the original, using the help of a translation.

It is surprising how limited the field is of unprejudiced and appreciative studies of Goethe in English. It has been necessary, there-

fore, to include in the following bibliography a few of the best German books on the one whom the Germans regard as their interpreter to mankind. Goethe stood so far above and beyond his age, and his life had such universality and reach of meaning that the definitive word has not yet been said upon him in any language.

BOOK LIST.

Books starred are of special value in connection with this course; those double-starred are texts for study and discussion, or are otherwise of first importance.

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the use of the original metres an element of great value in Taylor's sympathetic rendering.

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